

# The Shakespeare Newsletter

Vol. V, No. 4

"Knowing I lov'd my books, he furnish'd me . . ."

September, 1955

## WORLD SHAKESPEARE ATTRACTS OVER HALF MILLION

Antioch, Ashland, Three Stratfords, San Diego and Others Report Progress

### Canada - 126,500

STRATFORD, ONTARIO—A *Julius Caesar* which some critics called the best they had ever seen and a *Merchant of Venice* which *Newsweek's* reviewer (Aug. 15) said "was so charged with emotion that it has managed to get itself condemned by both Christians and Jews for its harsh presentation of their coreligionists" were featured at the 3rd Annual Shakespeare Festival at Stratford, Canada, from June 28 to Aug. 27.

Once again the Festival broke its own attendance records by entertaining 126,500 during the nine week season. (125,155 in 1954.) The Box Office net of \$421,000 exceeded the 1954 figures by \$29,000. The 1927-seat capacity tent theatre with its semi-circular stage - more classic than Elizabethan - was filled to an average 91% at each performance.

Michael Langham, director of *Julius Caesar*, has been named Artistic Director of the 1956 season with Tyrone Guthrie being retained as Artistic Consultant. The tent theatre will be used again in 1956, but a permanent theatre is scheduled for completion in 1957.

A Music Festival inaugurated this year ran from July 9 to Aug. 6 and attracted 14,000 to the newly erected Concert Hall.

In the City Arena three special exhibitions displayed a selection of costumes from earlier Shakespearean productions, a selection of photographs of internationally famous theatrical productions, and a selection of contemporary paintings.

The Company is going to New York City early in 1956 with *Oedipus Rex* (the Festival's 3rd play) and Marlowe's *Tamburlaine*. Anthony Quayle, Director of the Stratford Memorial Theatre in England will star in the plays which will be directed by Dr. Tyrone Guthrie.

### Oregon - 20,243

ASHLAND, OREGON, — A record breaking crowd of 20,243 visited the Oregon Shakespearean Festival Association's 15th Annual Shakespeare Festival at Ashland, Oregon from Aug. 1 to Aug. 31. On the near replica of the Fortune Theatre stage - the oldest continuing Shakespeare Festival in the Western Hemisphere - playgoers saw five plays including two performances of the rarely produced *Titus Andronicus*. The play was directed by Robert Loper of Stanford University who directed *All's Well*, *Henry VI, Part III* and *A Midsummer Night's Dream* were directed by James Sandoe of the University of Colorado, and *Macbeth* by H. Paul Kliss.

#### All Plays Praised

Newspaper accounts praised all the plays. A published review by Marvin Rosenberg of the University of California called *Timon* a brilliant production. Innovations were noted, only one of which - Lady Macbeth holding the candle while washing her hands - seemed unusual. Both staff and press opinion indicate that the season was the strongest thus far - artistically, dramatically, and otherwise.

The Ashland successes have been attributed to the fine crews assembled by Producing Director Angus L. Bowmer. A leading member is Douglas Russell who has designed over 2000 costumes for the Festival wardrobe since 1948. Seventy designs were brought back this year after a Fulbright year of study at Stratford-upon-Avon.

Several thousand visitors attended the four vocal and instrumental concerts featuring Elizabethan music on Sunday afternoons.

(A report on Professor Margery Bailey's Field Course at the Festival will appear in November.)

### Ohio - 37,659

YELLOW SPRINGS, OHIO,—For the fourth successive year, the Antioch Area Theatre Shakespeare Festival has surpassed its previous years' records playing to as many playgoers as it did in the first two years. Had each of the seven plays drawn the 8371 attendance for ten performances of *Macbeth*, the Festival total might have been close to 60,000. Less popular plays, however, attracted smaller audiences. *Macbeth*, *MWW*, *As You Like It*, *12th Night*, *Cym*, *W. T.*, and *TNK* played to 37,659 enthusiasts making a respectable average of over 500 for each of the seventy-one performances.

#### Original Aim Continues

The Antioch venture still continues to be highly commended and widely respected for its devotion to its original aim of producing the complete works in five years regardless of adverse box office returns for less popular plays.

With a cast consisting of stellar holdovers from past seasons, new talent with wide experience, and some loyal minor actors whose chief virtue is loyalty to the bard, unusually interesting results were achieved. Landau's *Macbeth*, Lithgow's *Twelfth Night*, Dallas's *As You Like It* and Hooks' *Winter's Tale* were the best box office attractions but not necessarily the best produced of the plays.

#### Roundtable Discussion

A fascinating aspect of Antioch's program is that audience, director, and actors convene at afternoon Roundtable meetings to discuss characterization, diverging points of view (Elizabethan vs modern conventions), wrenching of the imagination by costuming and stage business, fidelity to the text, treatment of minor characters, etc.

The Festival ran from June 28 to Sept. 11. Plans for completing the canon in 1956 are already under way.

### 3 Plays at Toronto

TORONTO, CANADA, — Despite the heavily starred and publicized Festival at Stratford ninety miles away, the Earle Grey Shakespeare Festival Company in Toronto still continued to attract thousands of playgoers. Featured this year during its 7th Annual five week Festival program (June 27 to July 30,) were *The Two Gentlemen of Verona*, *Macbeth*, and *The Merchant of Venice*. The plays were presented on the Elizabethan type outdoor stage with "honesty and sincerity" and without "tricks, distortion, or 'Midway' slants." Earle Grey, Producing Director of the Festival, heads a cast of experienced actors many of whom have been members of the Company since its inception.

Three Elizabethan Concerts were

### Connecticut - 69,000

STRATFORD, CONN., — With workmen still installing seats in the balcony, the three-quarter of a million dollar American Shakespeare Festival Theatre at Stratford, Connecticut, opened its doors to a glittering premiere audience on July 12.

Built with contributions from over 3500 individuals, the 1550 seat theatre was described by a *Newsweek* critic (Aug. 15) as "the handsomest and most modern Shakespearean theatre in existence." The multipurpose theatre is similar to the usual Elizabethan conception only in its octagonal shape and the suggestion of balconies flanking the stage.

Neither the opening production of *Julius Caesar* nor *The Tempest* which opened on July 26 were well received by the professional critics. So poor was the reception of *Julius Caesar* that reviewers were not invited to see *The Tempest* until the play had been on the boards for several days.

#### Critical Comments

Characteristic of the critical comments were those of Brooks Atkinson (*NY Times*) who said of *JC* that the play was "no more than a competent production. . . The cast ill-sorted; the acting mediocre and lackluster. . . [the play was] done like a cultural ritual. . . there is little of the urgency of good theatre either in staging or the acting." Walter Kerr of the *NY Herald Tribune* called the production "stodgy."

Critics also thought the painted sets reminiscent of Irving and therefore archaic. The Elizabethan dress of *Julius Caesar* with its yards of shoulder drapery seemed "unwieldy" to the *Times* critic. *The Tempest* fared slightly better at the hands of the reviewers.

Despite the critical censure, a Shakespeare hungry public of about 64,000 saw the 62 performances of both plays which were directed by Denis Carey. Another 5000 saw five performances of *Much Ado* directed by John Burrell, Director of the Shakespeare Festival Academy.

Both Lawrence Langner and Lincoln Kirstein have declared that several years may be needed to achieve the "ultimate perfection" desired.

Although haste (the theatre was only begun on Feb. 1), policy, staging, costuming and casting were listed as causes for the disappointment, there was widespread hope for the future of the venture.

held on Sunday afternoon for holders of theatre tickets.

The Company tours Canada and the U. S. during the Fall and Winter. Correspondence about booking is invited. (85 Crescent Rd., Toronto 5, Canada.)

#### MORE FESTIVAL NEWS IN NOVEMBER

### The Old Globe, San Diego, Cal., 14,882

SAN DIEGO, CAL., — Notable directors, an excellent program, and a talented cast combined to make San Diego's 6th Annual Shakespeare Festival (July 22-Sept. 4) a dramatic success.

An enthusiastic audience of 14,882 saw the three play program consisting of *Measure for Measure* directed by B. Iden Payne of the University of Texas and acknowledged Dean of Shakespearean directors, *Hamlet* directed by the widely praised Allen Fletcher of Carnegie Institute of Technology, and *The Taming of the Shrew* directed by Craig Noel, resident Supervising Director of the Festival. Each of the visiting directors brought several talented actors with him.

The setting was once again the Old Globe Theatre which from the time of its construction in 1935 has paid special homage to Shakespeare. A San Diego columnist called *Measure*

for *Measure* "great theater. . . clear beauty," *Hamlet* "a flaming drama," and the *Shrew* a "furious farce." Varied talents produced results which were not always uniform, but William Ball who starred at Antioch last year was singled out for encomium by many critics.

The apron stage was improved this year by extending it several feet sacrificing some choice seats but markedly improving the contact with the audience.

Fletcher's *Hamlet* was called the finest production ever to be staged at the Festival. The final performance could have sold three times the capacity of the 382 seat theatre. Mr. Noel's *Shrew* was a "briskly cut version" acted in two hours except for the Induction and the borrowed final scene which were acted realistically outside the Falstaff Tavern adjacent to the theatre.



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### Beginning of the Future

SNL regrets the disappointment which greeted the first season of plays offered by the American Shakespeare Festival Theatre at Stratford, Connecticut.

Comments from our readers echoed those of the professional critics. "For the first time I saw Julius Caesar killed twice," wrote one disappointed reader who had travelled about a thousand miles to see the plays. "The theatre [is an] impressive combination of Hollywood and Rockefeller Center," wrote another who had travelled even farther. Our own impression was that the plays did not have the dynamic vitality we have seen exhibited at off-Broadway productions, at Stratford, Canada, or at Antioch College in Yellow Springs, Ohio.

Should the ASFTA have concentrated on forming a fine company before building its theatre? Should it have engaged other directors? Did it select the wrong cast and the wrong decor? Did it make a stage too large for a quick moving production? Has the management attempted to arrogate a leadership which it was not yet qualified to assume?

There certainly seems to be more than pure criticism in the remark made by Alistair Cooke who wrote in *The Manchester Guardian* decrying the "razzle-dazzle" and practically everything else at Stratford. Mr. Cooke concludes his vituperative review saying that the Festival set him "once again, doubting the good sense as well as the mentality of Americans once they desert their native impudence and arrange a cultural treat." We shall not here dispute the arrant nonsense of this broad generality, but nonetheless it makes us think back to the event which stimulated the remark.

#### American Shakespeare

Apparently the entire general policy needs re-examination. The panoply of Stratford calls for Shakespeare hits only, and the chances of producing them are about equal to producing any other kind of dramatic hit. If Broadway critics are invited, it may be that Broadway Shakespeare may become the aim. Some fine productions of off-Broadway Shakespeare we saw in the past ten years would hardly have met with the approval of Brooks Atkinson but they nevertheless conveyed the spirit and meaning of the play.

We certainly agree with Walter Hampden when he declared at Stratford shortly before he died that "We should hardly be in error to call him [Shakespeare] the foremost American dramatist." But that we have to develop a recognizable American style of our own - a style distinct from that of Gielgud, Guinness, Guthrie, Olivier, and others, is to be doubted. The Festival's aim, said Lawrence Langner its founder, is to eliminate "the varied pronunciation of the various parts of the United States," to develop actors "who will not attempt to ape the English," but who will rather "follow the best language usage of this country, this being primarily the language of our best American actors and stemming largely from the northeastern seaboard." Thus will be developed a "standard American classical speech" which will be "rapid, clear, and musical" and far more understandable "than that of modern English Shakespeare companies or actors trained in England." Some correspondents have been wondering whether this can be accomplished by employing English directors and teachers.

Meanwhile the *Newsletter* shares the hopes of the many who are proud of the initiative which has produced the basis for a lasting national institution.

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#### Saga of O'Hanlon's

### \$16,000 T V Bonanza

When Redmond O'Hanlon chose "Shakespeare" as his category on Revlon's \$64,000 Question program last June 7, the audience was astonished. As a policeman in New York City, O'Hanlon was hardly expected to be an "authority" on the Bard. But with a B. A. from Drew University, an M. A. from Fordham, and an almost completed work on Shakespeare's puns in manuscript (a digest of which SNL published in April, 1952), O'Hanlon felt secure in his choice.

#### The First \$8,000

For \$64 the smiling policeman (assigned to the NYC Police Department magazine *Spring 3100*) named Romeo's sweetheart. For \$128, Petruchio's sweetheart; for \$256, Beatrice's sweetheart; for \$512 he identified the source of "A horse! a horse! my kingdom for a horse!"; for \$1000 the source of "Uneasy lies the head that wears a crown"; for \$2000 he gave an alternate Elizabethan spelling for *murder*; for \$4000 he named two other authors aside from Bacon who are alleged to have written the plays; and for \$8000 he listed the first five of the seven ages of man.

#### The \$16,000 Question

In accordance with the rules of the game, O'Hanlon was sent home by announcer Hal March to decide whether or not he would go for the \$16,000 question. A confident O'Hanlon returned on June 14 and for \$16,000 told the surprised and cheering audience the names of the two printers of the First Folio and the date of its publication. Again O'Hanlon was sent home to ponder the decision—to go on, or take the money. Also according to the rules of the game the studious bardologist was given three volumes from which the next question would be compounded: the "S" volume of the *Encyclopedia Americana*, Bradley's *Shakespearean Tragedy*, and the *Outlines of Shakespeare's Plays*. Red found little time to study. By this time the reporters were literally crawling in through the windows, photographers' bulbs were flashing night and day, gratulatory, monetary, and advisory letters and telegrams poured in.

#### Climax . . . and Anticlimax

On June 21 the 20th century Dogberry-with-a-difference ruminated more. Half the nation was watching. Should he take the \$16,000 that he could so well use or should he tempt fate and be left at last, perhaps, with the consolation prize: a 1955 Cadillac convertible? The odds were further complicated by the impending income tax bite on the greater winnings. Not out of fear of his knowledge but because of his devotion to his family and their needs—he took the money!

Several days later a New York paper called to say they knew the \$32,000 question; would he answer it! "Sure!" "Who collaborated with Shakespeare in his later years and on what two plays?" O'Hanlon answered the unauthenticated question—gratis. His own hunch for the \$64,000 question was that they would ask for the longest word in Shakespeare and its source.

But the editor of SNL had no such hunches. He read furiously, until the final moment when O'Hanlon declined to tempt the fates, in biographical, theatrical, critical, and bibliographical tomes. He reviewed a thousand details long since forgotten. For according to the rules of the contest O'Hanlon was permitted to have an "expert" on the program to help answer the \$64,000 Question, and O'Hanlon had selected the editor for the almost too responsible task.

#### More Shakespearean Postcards

Six more beautifully executed postcards have been added to the thirty-two announced in the May issue of SNL. The new set (at 50c) contains four Shakespearean items: Susanna Cibber as Cordelia in Tate's version of *King Lear*; David Garrick in the same production; Sarah Siddons in the Trial of Queen Katherine in *Henry VIII*; and Peg Woffington as Mrs. Ford in *The Merry Wives*. The entire set of thirty-eight cards may be obtained for \$3.00 directly from the noted print collector Harry R. Beard, Little Eversden, Cambridge, England.



## Review of Periodicals

## The Yale Folio Facsimile

In an important review article, Professor Fredson Bowers of the University of Virginia and Editor of *Studies in Bibliography* looks "with particular care into the qualifications" of the Yale facsimile of the First Folio because it is "in a position to serve as a standard reference work for years to come."

Because the "line offset" process reproduces everything above a certain intensity as black and everything below it as white, it is "singularly inappropriate" to say that the "present reduced facsimile edition reproduces as faithfully and accurately as modern techniques permit." Unlike the two superior processes (collotype and screened offset both of which reproduce tones), line offset does not reproduce values thus risking the loss of lightly printed types in the original and making it necessary for a laboratory technician to treat the text, often in a manner which "may inadvertently alter the exact readings of the original." Admittedly an edition of 3000 in collotype would have raised the cost per volume to \$75, but even a finely screened offset (slightly more expensive than the line offset process) would have been "a superior process to line offset" and would have avoided "certain of the inadvertent faults of the present facsimile." (The Yale photographer was not equipped for the task, and because the Huth Folio could not leave The Elizabethan Club, and "patriotically, everyone concerned wanted to reproduce only this particular copy," the available process was used.) The conclusion must be that the intention "was not to produce the finest possible facsimile...but, instead, to make [it] available at an extremely reasonable price."

## Process Leads to Inaccuracies

No objections could be taken to this altruistic purpose except that 1) by insisting in the first impression on the "faithfulness and accuracy of the facsimile" and in the second printing on the reliability of the edition, it encourages scholars "to place as much faith in this mass-production facsimile as they would, say, in the collotype Lee facsimile or the Booth type facsimile," when in fact the reproduction is often "inaccurate." Furthermore, 2) "in very large part the inaccuracies of this facsimile could have been avoided if proper editorial supervision had been exercised." Even had the editor made a frank statement that the edition was "only for general reading and not for close scholarly work and textual critics," Prof. Bowers still doubts the "practical ethics of the case" because it will be assumed that the facsimile is identical with the original when in fact it is an "unsafe authority" and "appears to be the second faultiest ever offered for sale."

## Opaquing Damage

The reasons for this statement Prof. Bowers finds in the very nature of the inexpensive process which "requires tampering with the photographic plates or prints to produce a visually inoffensive result." It is here that the "care exercised with the Yale facsimile broke down." The Yale Preface promised removal of stains "to insure maximum readability," and no other retouching. Although no reading was changed by design in this facsimile, an extraordinary number of readings were either altered or removed in the process of opaquing to excise unsightly blotches. The opaquing (repainting a negative to remove stains and "show - through") occurred at two stages. Some of the obliterations were caught in the first check, but when the final negatives were prepared for printing, further unsupervised opaquing took place resulting in such "major damage" as 1) wiping out parts of letters, 2) excising "various line-ending punctuation marks, as well as some few signatures and catchwords," and 3) "altering the appearance of various letters and punctuation marks...so that they are either illegible

or else are changed to resemble some other letter or mark." Apparently the injunction against retouching and the permission for only simple marginal opaquing was not heeded by the "commercial agents in the absence of editorial supervision."

Prof. Bowers urges owners of the Facsimile to incorporate the fourteen errata listed as "important" in the second impression into their copies. In the third impression some of the errata have been eliminated, but Dr. Bowers points out that he has also noted accidentally excised catchwords on "sigs. ffz of *Romeo and Juliet* and bbb5 of *Cymbeline*."

## Nature of the Errata

Taking *King John* as an example, he notes that "opaquing in the margin has interfered in eight cases...with the legibility and also the accuracy of the punctuation." Periods have been virtually obliterated, commas changed to look like periods, commas have been removed, and some letters rendered illegible. "A quick check in other sections of the Folio indicates that this altering or expunging of line-ending punctuation is widespread and represents the most dangerous departure from the original readings." Furthermore, where opaquing has extended to the space between the lines it has become impossible to transcribe certain words because some ascenders and descenders of the y's, h's, and b's have been wiped out and other letters partially obliterated. In other places where the opaquer worked carefully up to the letter and into the interstices, letters are so thinned and changed in character that they become difficult to read. "Hundreds" of such were observed. In some other cases where opaquing was not attempted, the facsimile is illegible while the original is not; thus "the editor's list [of errata] represent(s) only a small fraction of the total number in the facsimile for which errata should be provided."

In some other cases, Dr. Bowers believes that errata should have been provided for flaws and blemishes unique with the Huth Folio - for example where a rust spot looks like a period. In *Julius Caesar* a particularly bad column (sig. kkk5, col. B) contains among other blemishes an example where a complete word "is" and the following "c" of "come" have been obliterated.

## The Reviewer's Conclusion on the Text

Prof. Bowers' conclusion that the present facsimile "ranks low" is based on "the cheap line-offset process," which results in diminished legibility as compared with the original, and a "distorted idea of the condition of the type in Jaggard's cases." Though the faults are not fatal and do not disqualify it for "general reading purposes," anyone wanting to quote the Folio "must consult" another for comparison. "It is obvious that no textual critic, editor, or bibliographer will venture to employ this Folio." The Lee collotype (1902), the "amazingly accurate type facsimile of Lionel Booth" (1862-64), and the Methuen facsimile (1910), are superior.

## The Introduction

Because Professor Prouty's Introduction will be used "as an ostensibly authoritative document," Professor Bowers subjects it to an extremely searching scrutiny. He notes gaps in necessary information (the "copy" for each play), "various distortions" in the treatment of printer's copy (caused in part by Prouty's "discipleship to Feuillerat"), exaggeration of "the complexity of the textual situation for relatively simple plays" (*TGofV* and *Much Ado*) "while ignoring the much more important and in some sense typical difficulties of *Othello* and *Hamlet*," a

## The Folio Facsimile Errata

The Yale University Press has kindly supplied *The Shakespeare Newsletter* with offprints of the notes to the 2nd and 3rd printings of the Facsimile edition and the substance of both is here collated for the benefit of SNL readers.

"NOTE TO THE SECOND [THIRD] PRINTING. It is a source of gratification to the Editors that the first printing(s) of the Folio Facsimile should receive such wide attention. With additional printings the Facsimile begins to achieve its purpose of placing within reach of everyone interested in Shakespeare an inexpensive, legible, and reliable reproduction of the original Folio text."

"The reproduction of the First Folio by line photo offset process which prints black on white rather than giving the varying shades of gray of a tonal reproduction, has resulted in minor discrepancies between the original and Facsimile. Where stains and show-through of the original were removed in the Facsimile, in the interest of legibility, an occasional top or bottom of a letter, a dot over an *i*, or a mark of punctuation disappeared. [Note to the Third adds: "in the first and second printings."] Some important variations are listed below." [The arrangement is SNL's.]

- P. 236, original page number, read: 236
- P. 417, add at bottom of right column the signature *i*
- P. 477, add the signature *o*
- P. 513, add the signature *r*
- P. 537, add the signature *t*
- P. 565, right column, l. 27, read *iuror*
- P. 573, add the signature *P*
- P. 667, right column, l. 11, read: *man*
- P. 856, left column, l. 48 read: *u/y*
- P. 887, add catchword *I*

[The foregoing errata are not listed in the note to the third printing which gives instead the following sentence: "All the important known deviations from the original have been corrected for this third printing." The following errata which are described as "almost illegible in the original," are listed in both notes.]

- P. 619, left column, l. 32, read: *people*
- P. 619, left column, l. 34, read: *Hath bin*
- P. 620, right column, l. 32, read: *sleepe*
- P. 620, right column, l. 34, read: *Worthy*
- P. 707, right column, l. 38, read: *Publius*  
*is come*
- P. 708, left column, l. 39, read: *Fellow*  
"H.K." [Helge Kokeritz]

"vacuum" in relation to collateral substantive texts, "misleading accounts of plays" which "may stem from oversight," and a failure to consider the work of Ralph Crane, a contemporary scribe. Furthermore, there are errors in fact and inaccurate statements about the bad-quarto hypothesis. There is confusion about terms (*forme* and *chase*), impertinent analogy from Henslowe that Shakespeare collaborated a great deal, and so on.

Without "vital information about copy," says Prof. Bowers, it is dangerous to invite the general reader to read Shakespeare at first hand here when *IHIV* is but a corrupt text of *Q5* and *RII* a reprint of *Q3* patched with *Q5* leaves. "No attention is paid to the actual work" of Greg and there is "similar neglect of the whole postwar school of biblio-textual criticism."

The reviewer also points out that "a remarkable opportunity to give a permanent value to the volume was disregarded when no attempt was made to provide a Folio line numbering for each play" which would have freed scholarship from dependence on the Globe edition.

Prof. Bowers concludes by wondering "why the Yale facsimile was rushed into print so unadvisedly" without waiting a year or more to incorporate the conclusions of Charlton Hinman's collation of the 79 Folger Folios. ["The Yale Folio Facsimile and Scholarship," *Modern Philology*, (Aug. 1955), 50-57.]



## CRITICAL REVIEWS

Henry Alden, Librarian, Grinnell College

**Cymbeline.** Ed. by J. M. Nosworthy. (Arden Shakespeare.) Cambridge, Mass., Harvard, 1955. \$3.85.

"Mr. Nosworthy's edition of *Cymbeline* is uneven in quality. That part of the Introduction which deals with sources must be ranked as the authoritative survey of the topic . . . The section on authenticity deals judiciously with the weakness of disintegrating theories . . . The review of criticism is more judicious than the subsequent revaluation of the play . . . The reader in search of illumination on the subject of romance-motifs, tragicomic form, or the implications of pastoral . . . will have to go to Mr. Kermode's edition of *The Tempest* . . . Text and notes are very uneven . . . Folio punctuation is retained in several places where it now obscures the sense . . . The notes are bedeviled by Furness's views on authenticity, and by E. A. Armstrong's 'collocations' of imagery, which add nothing to comprehension of the text."

Winifred M. T. Nowotny *Mod Lang R L*:3 (July '55), 327-30

**The Tempest.** Ed by Frank Kermode; based on the ed. of Morton Luce. (Arden Shakespeare.) Cambridge, Mass., Harvard, 1954. \$3.50.

"Mr. Kermode's introduction . . . is an achievement of a high order . . . The presentation of 'the complex of ideas concerning Art and Nature' provides a new orthodoxy in scholarship, and gives a new direction to criticism by reconsideration of the form of the play in relation to the pattern of those ideas . . . This is not . . . a final criticism of *The Tempest*, but it is immeasurably better than any we have had so far. Besides illuminating the play in hand, this introduction makes what should prove a decisive contribution to the criticism of all the Late Plays . . . Mr. Kermode has in one titanic push brought criticism of these plays to the point where it must recognize the pressure of reflective thought behind them . . . The text of this edition is admirable . . . The notes make it indispensable."

Winifred M. T. Nowotny *Mod Lang R L*:3 (July '55), 327-30

**Alexander, Peter. Hamlet: Father and Son.** New York, Oxford University Press, 1955. \$2.40

"The tragedy of a man who could not make up his mind." This judgment of Hamlet's character . . . serve [s] as prologue to Sir Laurence Olivier's film . . . Beginning with an examination of this view, Professor Alexander is led . . . to a re-examination of some general principles of tragedy . . . His criticism is ripe and reflective. Some may think it old fashioned . . . Yet . . . criticism so deeply considered as this cannot easily be outmoded. The theme which most concerns the author is the doctrine of the 'particular fault,' of *hamartia*, and in attacking it he is attacking Aristotle and Bradley. The central fact in tragedy, so the book's argument runs, is not *hamartia*, but 'reconciliation' or 'redemption' or *catharsis* . . . Professor Alexander is able to argue that . . . the Greek dramatists, like Shakespeare, were inspired 'not by their scrutiny of the faults and failings of men but by a sense of their virtues.' No one who reads this little book will find it easy to continue to refer to the irresolute-ness of Hamlet . . . with any confidence that he has arrived at the core of the play's intention."

Anonymous *Times* (London) *Lit Sup* No. 2,771 (Mar 11 '55), 147

"Mr. Alexander is of necessity forced to spend much of his time putting up and then knocking down everything everyone else has said; but even when he is mocking or digressive—perhaps just because he is—he is entertaining."

Anthony Thwaite *Spec* No. 6,616 (Apr 15 '55), 477-8.

**Meador, William G. Courtship in Shakespeare: Its Relation to the Tradition of Courtly Love.** New York, King's Crown Press, 1954. \$4.00.

Meador begins by defining the varieties of courtly love formalized at the court of Eleanor of Aquitaine, then traces their development in literature and society to the sixteenth century when, contrary to previous opinion, they did not die out with the advent of romanticism. The major portion of the study is concerned with the relationship of the love plots of Shakespeare's plays to this tradition . . ."

Anonymous *Col Eng XVI*:8 (May '55), 522

**Prouty, C. T. The Contention and Shakespeare's 2 Henry VI: A Comparative Study.** New Haven, Conn., Yale University Press, 1954. \$4.00.

This book presents "a challenge to accepted notions." Of the two quarto versions and the folio version of this material, "until about thirty years ago it was generally held that the two quartos were the earlier versions which Shakespeare rewrote; the modern view is that the quartos are later piracies of Shakespeare's plays. Professor Prouty, arguing from the evidences of the texts, and the differences of source and motivation, claims that the older theory is correct . . . He also throws doubt on the chronology and the facts of Shakespeare's early years as a dramatist."

G. B. Harrison — *Sat R*, XXXVII: 39 (Sept. 25 '54), 22.

**Boas, Guy. Shakespeare and the Young Actor.** London, Rockliff, 1955. 16s.

"In this generously illustrated book Mr. Boas reveals his method and the lessons he has learned through nearly twenty-five years of producing Shakespeare with a cast of schoolboys—it might be said average schoolboys, yet perhaps the contagion of Mr. Boas's enthusiasm infects even a new boy with a more than average capacity as an actor. Twelve plays are carefully analysed in terms of their performance by boys . . . He offers, in this book, a theatrical almanac from which any schoolmaster with wit and imagination can plot his course."

Anonymous *Times* (London) *Lit Sup* No. 2,770 (Mar 4 '55), 128

**Oppel, Horst. Das Shakespeare-Bild Goethes.** Mainz, Kirchheim & Co., 1949.

"This study is . . . a discussion of the philosophical interpretation of Shakespeare by Goethe. The emphasis is on Goethe the philosopher, the scientist, the critic . . . and how Shakespeare, far more than anyone else, corroborated Goethe's concept of the creative genius. The book is too often marred by nebulous verbosity, by a certain jargon, and by a tendency toward abstractness . . . But this does not detract from the basic soundness of Mr. Oppel's thesis that the scientific Goethe should be more thoroughly consulted by the literary historian, and that Shakespeare alone gives evidence of a truly God-willed naturalness of organic growth in which there is not 'too much' and not 'too little' . . . Though many of Mr. Oppel's viewpoints are highly subjective and may therefore often be debatable, his plea for a fuller understanding of great poetry, and against petty quibbling over minor aspects, is fully justified."

W. P. F. *Comp Lit VII*:1 (Winter '55), 93-4

## A CHALLENGE

"Of course some authors lend themselves to the largely narrative biography better than others — Byron, for example, with his love affairs and tragic death. Milton was not only a poet but a servant of the Commonwealth. Scott had a heroic struggle to meet his debts. Zola was involved in the Dreyfus case. And Shakespeare — but who can write a life of Shakespeare?" (From an editorial in *The Listener*, Sept. 22, 1955, p. 452, anent a B.B.C. broadcast on Henry James by Dr. Leon Edel of N. Y. U.)

**Hotson, Leslie. The First Night of "Twelfth Night."** New York, Macmillan, 1954. \$4.50.

Dr. Hotson's latest adventure in Elizabethan detection includes . . . much highly controversial matter . . . on Shakespearean staging that the book's value as social history and as an exercise in textual interpretation is to some extent overshadowed by it. Believing that there must be some connection between *Twelfth Night*, with its Duke Orsino, and the visit to . . . Elizabeth's Court, in December 1600-January 1601, of Don Virginio Orsino, Duke of Bracciano, he began investigating . . . Letters and documents . . . from Alnwick, Rome, Florence, Munich . . . enabled him to reconstruct a picture of Court life and ceremonial during these Christmastide festivities that is one of the most vivid and illuminating things of its kind I have ever read . . . The culminating point . . . was . . . a play which by all the laws of probability ought to have been *Twelfth Night*, but which is, unfortunately, not identified . . . in . . . the documents . . . *Twelfth Night* is assumed to be this play . . . and, although some of his interpretations of the text seem altogether too far-fetched . . . others are extraordinarily apt . . . The immediate popular interest in his book centres in his account of how this play . . . was actually presented . . . Dr. Hotson argues . . . true arena staging or 'theatre in the round.' I cannot agree that his evidence admits of only one possible interpretation . . . I have therefore stressed here what I believe to be the more permanently valuable aspects of this fascinating study."

M. St. Clare Byrne *Engl X*:58 (Spring '55), 145-6

Dr. "Hotson presents with his usual gusto and literary flair an account of a theatrical event at the Elizabethan court. His work richly deserves the Modern Language Association-Macmillan Award . . . even though the reader will not accept all the author believes he is offering . . . One thing must be said to Dr. Hotson's eternal credit: his interpretations, however rash . . . leave the image of Shakespeare unsullied—as he plays the game, it remains good clean fun."

Alfred Harbage *Yale R XLIV*:3 (Mar '55), 443-6

Except for the historical research that went into the reconstruction of the audience that would have attended whatever play . . . was given in Whitehall on January 6, the book is pure fiction and should be read . . . for the pleasure of seeing Hotson's ingenious mind operating without a fact to go on."

Anonymous *Virginia Q R XXXI*:2 (Spring '55), xlii

**Sehrt, Ernst Theodor. Vergebung und Gnade bei Shakespeare.** Stuttgart, K. F. Koehler, 1952

"The author shows that intermittently throughout his career Shakespeare was concerned with the conflict between law and justice on the one hand and forgiveness and mercy, on the other. He believes that the poet in showing himself in complete sympathy with the Christian conception of mercy reveals one of his fundamental ideas of man and his relation to the world . . . Professor Sehrt is the first to have traced the playwright's development of this conflict of ideas throughout his career . . . Like many historians of ideas, Sehrt . . . tends to slight or to ignore the place of the ideas in the structure of the plays concerned . . . Even if, as this reviewer believes, Professor Sehrt's study has not revealed one of the bases of Shakespeare's philosophy, it has shown us in an interesting way the various dramatic potentialities which the poet discovered in the conflict between justice and mercy . . . I am . . . troubled by the lack of an index and a bibliography, both of which a work of as important scholarship as this deserves."

Oscar James Campbell *Mod Lang Notes LXX*:5 (May '55), 366-9



## Dissertation Digest

### COMPLETED DISSERTATIONS

Edited by

Neille Shoemaker, Baldwin-Wallace College

**The Accepted Ethics and Theology of Shakespeare's Audience as Utilized by the Dramatist in Certain Representative Tragedies, with particular Attention to Love and Marriage, Roland Mushat Frye, Princeton University, 1952, pp. 372.**

This thesis deals first of all with the religious climate of Shakespeare's time. It makes a study of Elizabethan sermons, Biblical commentaries, ethical treatises and general religious works, in order to see the religious ideas that the members of Shakespeare's audience probably had when they went to see his plays. Having determined what religious beliefs the audience probably held, the author gives special attention to love and marriage as Shakespeare employed the topics in *Romeo and Juliet* and *Othello*. He makes an analysis of the Protestant view of suicide in the two plays above and also in *Hamlet* and *King Lear*. His conclusion on this point is that the Protestants considered suicide to be as great a sin as the Catholics considered it. Hamlet would have sinned if he had committed suicide. Because of this, the audience found great dramatic suspense in wondering whether Hamlet would commit suicide or not. The same conclusion is reached regarding disappointed lovers who killed themselves. Love affairs which might lead to suicide are disapproved of, such as that between Romeo and Juliet, and Othello and Desdemona. Such lovers are always guilty of one of the deadly sins. Romeo and Juliet were guilty of lust and of violating the laws of both church and society. No doubt many people in the audience would have considered their marriage to be adulterous. Sometimes the element of deterioration is introduced and is generally brought about by some outside influence. Thus, Iago was probably considered as a demonic temptation and therefore Othello must, by necessity, fall from grace and gradually deteriorate. Both of the plays are studies in degeneration and are based on the idea of sinful characters who are given a free will to follow their particular sins. Most members of the audience would certainly have a profound belief in Heaven. Because of this fact, the Elizabethan audience would find a greater dramatic impact in the commission of sins, because the certain results of sin is eternal Hell fire.

**Master-Servant Relations in Tudor and Early Stuart Literature: with special reference to the drama of Shakespeare and his contemporaries. Frank L. Hoskins, Jr., Columbia University, 1955, pp. 274.**

In the sixteenth century English society emerged from the Middle Ages and took exploratory steps towards the modern era. The chief characteristics of this transition were increased social mobility - new class alignments and intensified defiance of tradition of class.

Tudor and early Stuart literature, particularly the drama, reflects such phenomena. Egalitarian impulses affected the medieval master-servant relationship. Since Shakespeare and his fellow playwrights and successors inserted social comment in all types of plays, it is the purpose of this work to explicate social comment in the drama in terms of the intensified if not unique social phenomena of the age.

We see, for example, these contemporary social phenomena in descriptions, speeches, and behavior of, among others, Bardolph, Pistol and Nym, Speed, Malvolio, Autolycus, the Capulet servants and those of Audidius, and of Iago and Oswald. In the London comedy, from Jonson to Browne and Shirley, a good deal of secondary plot matter is based on unsettled social conditions of the times, the vigor and audacity of menials and serving people providing much dramatic conflict in the plays of the period. That the misalliance theme is most persistence indicates the existence of social instability and unrest.

Abstracts from

## The Shakespeare Jahrbuch, 1954

### THE GERMAN SHAKESPEARE SOCIETY

SNL takes pleasure in presenting the following abstracts from Volume 90 (1954) of the *Shakespeare Jahrbuch*.

The *Yearbook* is an annual publication of the Deutschen Shakespeare-Gesellschaft now edited by Prof. Dr. Hermann Heuer. The current volume contains thirteen authoritative articles on Shakespeare in English and German as well as a 60 page Bibliography listing almost 1900 items plus references to reviews of important books.

Because we saw the book advertised for about \$6.00 in a recent catalogue, SNL wishes to inform its readers that the volume may be obtained free of charge with membership in the Society. Annual membership in the Society is 12 D. M. per year \$(2.75). Because so few of the Society's 1000 members live in the home city, U. S. members have almost the same privileges. Members (in U. S. by correspondence) may use the Library and Archives of the Society and receive special discounts on its publications. (Wolfgang Clemen's *Die englische Tragödie vor Shakespeare* is a recent publication.) The Society welcomes exchanges of articles and correspondence with societies throughout the world. Students may join at half price and societies may inquire about special rates. Write: Prof. Dr. Hermann Heuer, Freiburg in Breisgau, Burgunderstr. 32, Germany.

### SHAKESPEARE'S RHYTHMS

Imagery and verbal music in Shakespeare are frequently in "symbiotic relationship," writes Una Ellis-Fermor, of the University of London. For plays like *Troilus and Cressida* and *All's Well*, in which plot, character, and other elements suggest contradictory readings, we can frequently find a principle of unity in the rhythm and tone of the verse. In *Coriolanus*, the temper and pace of the hero's speech alter with his mood and are in turn subtle indications of the various crises through which he is passing. In the climax at the end of the play, several different rhythms of speech employed before are juxtaposed, suggesting the complexity of his frame of mind. Form, including the forms of rhythm and speech, is always the "true definition" of the occasional "deeply conflicting evidence" of content. ["Some Functions of Verbal Music in Drama," *Shakespeare Jahrbuch*, XC (1954), 37-48.]

### RHETORIC IN SHAKESPEARE

Shakespeare's frequent parodies of rhetorical devices should not dissuade us from noting that he employed these devices learned in the schools continually and often consciously, writes Kenneth Muir. Awareness of this fact can heighten our appreciation of many formal passages in the plays, and ignorance of these features of Shakespeare's style on the part of modern audiences, actors, and readers leaves many scenes dull or incomprehensible. Shakespeare mastered the welter of figures employed by his early contemporaries and learned to use them so unobtrusively that we scarcely observe them. But even through the great tragedies, the style and subject matter of the longer speeches and debates are varied and amplified by these means. We need not know the names of the 150 figures of the text books of his time, but we should be as alert as we can to what the poet is doing with his variations from straightforward statement. Even his colloquial prose is a long way from everyday Elizabethan speech. Familiarity with the devices he employs most frequently-like metaphors and puns-can affect our interpretation of the plays at the deepest levels of meaning. ["Shakespeare and Rhetoric," *Shakespeare Jahrbuch*, XC (1954), 49-68.]

### STYLE IN SHAKESPEARE

Passages of formal or apparently stilted writing in Shakespeare which many scholars have thought un-Shakespearean are frequently a stylistic means of suggesting alterations in character or atmosphere, writes R. A. Foakes. The comedies exhibit the widest variations of style. Characters and themes are sharply differentiated through the poet's use of many styles—from naturalistic prose to rimed couplets. We move from the real to the unreal, and style is a means of distracting the romantic lovers. The tragedies, where we move from the unreal to the real, tend toward unity of style, but here too style is a vehicle for subtle shifts in tone or meaning. The poet usually employs formal and elevated styles for serious states of feeling, and more "realistic" styles for comedy and lighter moods. There is little reason to doubt the poet's authorship of even the much criticised formal passages in the problem plays. Even some of the sparsest writing in the great tragedies is probably further from Elizabethan speech than some of the straightforward writing of Shakespeare's contemporaries. ["Contrasts and Connections: Some Notes on Style in Shakespeare's Comedies and Tragedies," *Shakespeare Jahrbuch*, XC (1954), 69-81.]

### THE LANGUAGE OF MACBETH

The atmosphere of equivocation and evil in *Macbeth* is greatly heightened by Shakespeare's use of a remarkable number of figures throughout the play suggesting doubt and confusion, writes Margaret D. Burrell. In a world where foul is fair, nearly everyone, like the witches, palters in a double sense. Macbeth's speech is the densest with antithetical figures of speech, and the Porter's speech is almost a *locus classicus* for them. Inversions of speech and syntax occur most frequently in the critical scenes of the play—Macbeth's letter to his wife, the murder of Duncan, the banquet scene, and so on. In no other play is the incidence of contradictory and contrasting forms of speech as remarkable as in this one. Since these anomalies of language rise and fall with the plot, it is safe to say that they are not ornamental, but organic, ["Macbeth: a Study in Paradox," *Shakespeare Jahrbuch*, XC (1954), 167-90.]

### THE PROBLEM OF THE KING

Much of the tragic tension of Elizabethan drama writes W. M. Merchant, derives from the widespread belief, sanctioned by the Church, that kings could not be deposed, however, weak or evil their rule. Distinctions were drawn between the status of kings and priests and their function and person. Abuses of the latter two did not justify, especially with kings, alteration of the former. The threefold power sacramentally entrusted to the monarch is said by Hooker to be a power of arms, of law, and of priesthood. Inevitably the disparity between the man and his sacred role was frequently very great. This problem is central in Shakespeare's histories, but—even to the extent of warping history—he does not face it as squarely as he does in the great tragedies. ["The Status and Person of Majesty," *Shakespeare Jahrbuch*, XC (1954), 285-9.]

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## The Itinerant Scholar

Lecture delivered at the Shakespeare Club of Stratford-upon-Avon, Town Hall, March 25, 1954.

Prepared by Barbara Alden

### The Eyes And Ears Of The Beholder

George Devine, Shakespeare Memorial Theatre

Shakespeare, though interesting as a poet and philosopher, was fundamentally a man of the working theatre; and to appreciate him as such, he must be performed in the presence of an audience. It is up to theatre people to allow Shakespeare's revelations of human experience to be shared with their audience; and to do this, more than good visibility and audibility are necessary. Between the players on the stage and their audience there must be the contact which develops an extra sense, the dramatist's creation come to full life as it cannot do in a recorded, filmed, or televised performance.

The audience must be taken into the play without self-consciousness if it is to have the rare and special experience which only the theatre can give. And therefore a true interpretation of a dead dramatist must, though essentially loyal, be in terms of our own time, a very difficult job to accomplish satisfactorily. Shakespeare in modern dress, though interesting as an experiment, distracts the audience. The modern auditorium extending the stage away from the audience harms the close contact that must have existed in Shakespeare's Globe and which helped to produce the communal feeling of a shared experience. First night audiences, too, in their excitement lack the proper relaxation essential to the establishing of a common agreement before the special thing can come to life. And Shakespeare in a foreign land may encounter other obstacles to its special appreciation, as, in France, an audience with a conception of tragedy different from that of the English.

Concluding lecture abstracts, Stratford-upon-Avon, Summer, 1954

### Othello

Kenneth Muir, University of Liverpool

Most views of the motivation in Shakespeare's *Othello* assume that Iago loved evil for its own sake. However, when we examine Shakespeare's alterations in the source he used for this play, Iago's motives are appallingly plain. The original of Iago was in love with Desdemona and jealous of another officer, motivated by thwarted lust. In the play Shakespeare gives hints that Iago is in love with Desdemona in a perverted way. In the first soliloquy Iago reveals that he is thought to be a cuckold, and this sheds light on his thoughts during previous scenes. It also suggests that hatred springs from pathological jealousy of his wife and lust for Desdemona that can not bear her to be happy with anyone. Envy, hatred of goodness, and desire for power are all symptoms of the sense of inferiority which serves as Iago's primary motivation.

Shakespeare was probably attracted to the story by the difficulties of the situation. In the course of his plot changes he intensified parental opposition to Othello's marriage, invented an elopement and a war, and made more of the difference of race. In blackening the marriage and then reinstating it, the disparity remained. But Shakespeare was concerned with truth to life, not realism. He deliberately deprived Othello of rational grounds for the jealousy with which Iago had infected him.

There is no melodramatic remoteness from life. We watch the erosion of the self, our own divided heart — not the marriage of true minds destroyed by a demi-devil.

### Shakespeare's Audience And His Relationship To It

William Empson, Sheffield University

The old idea, that Shakespeare despised his rough audience, is no longer tenable. Now we

are aware that Shakespeare, a thorough man of the theatre, was acutely conscious of his audience and played off one section against another. Shakespeare was leading fashions which were constantly changing; the theatre was developing fast and the Elizabethan arrangement was most fortunate, for the theatre had to please the Court for protection and the people for money. It was, on the whole, a respectable audience, and decent women could go alone to see a play. Moreover, it was a very conscious audience, provoking thought, and representing the whole of a complex society.

Study of Shakespeare's audience is one of the ways in which Shakespearean interpretation can be pursued with profit, for understanding Shakespeare's audience is essential to an understanding of the spirit of his plays.

### Difficulties of Classical Theatre

Anthony Quayle, Shakespeare Memorial Theatre

The classical theatre could become non-existent in twenty years' time. The reasons are partly rising costs, partly that films offer actors extremely lucrative employment instead of touring, and partly that more space is given to films than the classical theatre in the Press. Moreover, sources of classical acting are drying up. Fifty years ago there were six or eight touring companies playing a classical repertory. Today there are none. As a result, the Shakespeare Memorial Theatre, part and parcel of the whole English theatre, is searching in vain for recruits in the great pool of London. With the support of the Governors and the public, the Memorial Theatre in the summer of 1954 made an effort to stem the tide by giving young people a chance to play big parts. The result was a mixed success. The fact is that the classical actor is ceasing to learn his job.

There is a great deal of talk today about how Shakespearean plays should be staged. I don't know the answer, but it is desperately worth trying to do something about it on both sides of the curtain. Shakespeare depends for his theatrical life on the best brains bringing their talents to him freshly year after year; and artistic movements often depend on the money available. It would be a serious thing for England if the classical theatre should collapse, but we must not underestimate the fight that will be necessary to support it.

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## Current Bibliography

**The Dark Lady, Cothburn O'Neal, Crown Publishers, N. Y., 1955, pp. 313, \$3.50.**

"The Dark Lady" in this admittedly fictional story is the "dark lady" of the Shakespearean sonnets. Here she is identified as Rosaland de Vere, natural daughter of Edward de Vere, seventeenth Earl of Oxford. She is named as author of most of the sonnets and all the Shakespearean plays except two.

The contention that Shakespeare did not write the plays comes as no surprise. Of the many attempts to establish the real author, all but Marlowe's recent claim are recognized in the footnotes. Oxford is given slightly more attention because two plays, *All's Well* and *Measure for Measure*, are allowed to come from his pen.

Because her claims are presented as fiction, the reader does not have to be on his academic guard, searching for *non sequiturs* as he does when he reads the claims set forth for any of the other conjectured authors. Here the reader can settle back to enjoy the author's lively imagination at work, reconstructing Elizabethan life in all its fascinating activity.

The secret of the true author, already known by a minor actor, William Shakespeare, and a great actor, Richard Burbage, eventually becomes known to Southampton, Edward de Vere, and others. How was the secret so well guarded in the spy-ridden and gossiping Elizabethan society that it was never revealed? Professor O'Neal (of Arlington State College, in Texas) has an ingenious answer. In that age of "The divine right of kings," only a royal pronouncement by a woman-hating monarch, jealous of the great Queen who had preceded him, is required to consign Rosalind de Vere to oblivion.

It is difficult to imagine that *Othello*, *Antony and Cleopatra*, *Macbeth*, *Coriolanus*, and *King Lear* came into existence simply because Rosalind wanted to prove that Burbage, echoing Southampton, was wrong when he accused her of having no heart, no feeling. The license of fiction seems somewhat attenuated by such manipulations.

The effect of the whole is one of ingenious contriving. If one can allow himself to be absorbed by the colorful and, at times, exciting telling of an imaginary Elizabethan love story, without demanding scholarly precision, one can have a good time reading this entertaining novel.

That William Shakespeare is delineated in a manner as wooden as the Droeshout portrait is only to be expected, since he didn't write the plays anyway: they are really Rosalind's!

Harold C. Bohn — State Teachers College, Montclair, N. J.

### Review of Periodicals:

#### ELIZABETHAN ACTING

Speech and gesture in Shakespeare's day were probably more realistic than many scholars think, writes R. A. Foakes, in a balanced appraisal of the evidence on the subject. As many bits of evidence suggest, the Elizabethans thought that their good actors were imitating life in minute detail and that many of the country players, and bad actors generally were parodying it. The difficulty of the problem lies in the fact that many theatrical conventions of the day, such as the belief in a detailed correspondence between inner passion and outward appearance, or in love at first sight, were based upon a different interpretation of "reality" from ours. Shakespeare's theater probably evolved a style of acting "capable of greater extremes of passion" than ours, and it permitted within a generally naturalistic style many means of heightening speech and gesture which to us would seem rigid or absurd. ["The Player's Passion: Some Notes on Elizabethan Psychology and Acting," *Essays and Studies*, (1954), 62-77.]

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# REVIEW of PERIODICALS

## TRAGEDY IS TRAGEDY

Sylvan Barnet calls to task several contemporary critics, Tillyard, Knight, Myrick, Elliott, and others, for their forcing of Shakespearean tragedy into a pattern of Christian theology. "Tragic drama, and Shakespeare's work especially, has suffered from a subtle spiritualizing, and plays about fallible men are studied as *exempla* in the sermon to which, it is implied, the Elizabethan was continually exposed . . ." The theory of Tillyard and Knight that "whatever tragedy is, it ultimately embodies the idea of regeneration, and the tragic hero quits the world a better man for his sufferings" is examined. Dr. Barnet argues in rebuttal (1) that Christianity requires an optimism foreign to the very spirit of tragedy, (2) that Shakespeare does not concern himself in the plays with Christian eschatology, (3) that Shakespeare does not treat suicide in a consistent Christian manner, and (4) that only by forcing the meaning of such plays as *Othello* and *Lear* can they be made to yield the boon of salvation for their heroes. He admits that Shakespeare had an Anglican education, but he finds that such an interpretation of tragedy, one closely akin to the doctrine of resurrection, is not validated either by the great Greek tragedians or the Elizabethan dramatists. To inject Christianity into the tragedy, he says, is to rob death of its sting. Even though Shakespeare uses Christian imagery, terminology and sentiments, Mr. Barnet points out that to interpret tragedy in terms of Christian theology "forces a tragedy to fit ideas which Shakespeare doubtless held but did not dramatize . . . It gives a comic ending to every tragedy for it insists that the good are rewarded and the bad are punished. It shifts the focus from this world to the next, muting the conflict of the tragic hero . . . It is perhaps better to accept the immediate impressions yielded by the plays, and to see in these dramas not explicit eternal theological verities, but a picture of a man's achievements and failures, hopes and fears, life and death." ["Some Limitations of a Christian Approach to Shakespeare," *ELH*, XX:2 (June 1955), 81-92.]

## ORDER vs. CHAOS

George Wilbur Meyer writes that his "chief purpose is to suggest that *Troilus and Cressida*, as a whole and in its several parts, has unity and meaning that are nowhere more apparent than in its supposedly inconclusive ending." There is a central purpose behind the play, he declares - - to show a multiplication of futility and frustration; and behind what appears to be chaos is a consummate, orderly art. The main point of *Troilus*, Mr. Meyer finds, is that "war fought in an unworthy cause by opponents dedicated to false ideals of private honor results in folly, frustration, and disorder for both sides." To illustrate the point, Shakespeare uses "repeated, parallel, and reinforcing illustrations of sexual degeneracy and military disorganization." The writer sees *Troilus* as a play to be contrasted with *Henry V*, where Shakespeare sets forth the orderly king waging a disciplined war. *Troilus and Cressida*, by this interpretation, is built on a pattern of "confusion and purposeful inconclusiveness," and the play is "one of the most subtly complex and complete dramatic units [Shakespeare] ever composed." ["Order out of Chaos in Shakespeare's *Troilus and Cressida*," *Tulane Studies in English*, IV (1954), 45-56.]

## SHAKESPEARE MARS COOPER

The most important influence of Shakespeare in Cooper's *The Prairie*, E. P. Vandiver declares, is found in the pedantic language of Dr. Battius: his speeches and the conversations in which he engages derive from the language of Holofernes in *Love's Labor's Lost*. He believes that, although some of the pedantry and the ridicule heaped upon Dr. Battius is amusing, "there is too much of it." If Cooper had devoted less space to Dr. Battius and his speeches, "he would have improved upon the novel." ["Cooper's *Prairie* and Shakespeare," *PMLA*, LXIX (1954), 1302-4.]

## INFINITE HAMLETS

Robert Withington remarks on *Hamlet* as a drama to be interpreted by each reader, and the "number of Hamlets must be infinite." But, according to him, scholars and critics have confused us, not clarified the play, and he believes the Elizabethan groundling "was more intelligent - - certainly more receptive - - than are modern producer, scholar, and critic." However, "we get out of the play what we take to it, and there is nothing we 'ought' to think." ["Shakespeare, *Hamlet*, and Us," *South Atlantic Quarterly*, LIII (1954), 379-83.]

## THE ORGANIC HISTORY CYCLE

E. M. W. Tillyard here points out certain areas where he and Robert Adger Law ("Links between Shakespeare's History Plays," *SP*, L (1953), 168-87) appear to differ. Mr. Tillyard reaffirms his "organic" position, taken in *Shakespeare's History Plays*, that "there are dominant themes that bind [the histories] together" and also present is "a solemn sense of fateful and divine significance." To show his point that Shakespeare links one play with another for the sake of immediate sequence and a "great overriding impression," Mr. Tillyard writes that "the end of *Henry VI* . . . reinforces the total theme of the whole tetralogy and prepares the way for the next item in the sequence." He reiterates his stand that the two parts of *Henry IV* were planned to show the hero tested first in the chivalric virtues and second in the civil virtues. Thus Shakespeare planned the two parts "generally from a distance but he allowed the success of the first to influence the execution of the second." ["Shakespeare's Historical Cycle: Organism or Compilation?," *SP*, LI (1954), 34-39.]

## WHENCE THE DARK LADY?

John Munro makes it clear that there were many dark ladies of folklore, myth, religion, and literature, with white skin, but with black eyes and hair. He mentions Anacreon's and Catullus's beauties, Peredur's beloved of the Mabinogion, the Gaelic goddess Brigit, the adored of the Spaniard Count Lucanor, Sidney's Stella and his Philoclea of the *Arcadia*, Marlowe's Zenocrate, Lyly's Camilla of *Euphues* and the mistress of Licio in his *Midas*, Bellimperia in *The Spanish Tragedy*, Vittoria Corombona in *The White Devil*, Niger's black daughters in Johnson's *Masque of Blackness* - - all were beautiful because of their mixture of black and white. Numerous post-Shakespearean examples are cited.

Shakespeare's dark lady of the sonnets was preceded and succeeded by other dark ladies in his plays: the Rosalines of *Love's Labour's Lost* and of *Romeo and Juliet*, Jessica of *The Merchant of Venice*, Julia of *Two Gentlemen of Verona*, Ellen, daughter of Justice Silence of *Henry IV*, part 2, Rosalind and Phebe of *As You Like It*, Maria of *Twelfth Night*, Cressida and Cleopatra - - all were dark ladies.

The dark lady of the sonnets, like many of the others, has a thousand faults, but is loved in spite of them. Being a playwright, Shakespeare has infused into his sonnet sequence about the dark lady "something of a dramatic story." "A mere modicum of fact may, with the aid of literary tradition, be cast by the poet into new and strange creations." Fulke Greville, W. Percy, and Giles Fletcher all wrote about imaginary mistresses, using the first person because it was conventional to do so. As Nashe said in *The Unfortunate Traveller*, "Truth it is, many become passionate lovers, onely to winne praise to theyr wits."

The attempts of Shaw, Clemence Dane, and Charles Williams and the Countess Longworth-Chambrun to identify the dark lady of the sonnets were inevitable, but she was a reincarnation of the black and white lady of the past. "Whatever avatar it may please her to assume, she will remain herself . . ."

["Dark Ladies of Literature," *Contemporary Review* No. 1060 (April 1954), 227-231.]

## ALLEGORICAL ADUMBRATIONS: THE WINTER'S TALE

It is the thesis of J. C. Bryant, Jr., of Vanderbilt University that there is an intended correspondence between "Hermione and the incarnation of divine grace, Jesus Christ," Hermione having "the status of a lesser incarnation." Adhering to the Thomistic view of allegory as the concrete object mediating between the time-bound and the eternal, and referring to *Romans* IX-IX as the Biblical anagoge, he finds the following suggested allegorical correspondences: Hermione's ordeal: Jesus' ordeal "from Gethsemane to Golgotha; Leontes: orthodox Jewry rejecting Christ; Mamillius: "the Jewish Church, beloved of Christ but ultimately denied to him"; Perdita: "the true church"; Leontes' double reconciliation: the regeneration of Jewry at the time of the Second Coming; Paulina: Paul. This interpretation is strengthened by other correspondences found between the principal characters and St. Paul's "metaphor of the wild olive branches grafted into the stock of a good olive" from which some of the original branches have been temporarily cut off; Mamillius: first-fruit; Hermione and Perdita: root and tree of good olive; Leontes: broken off branches; Florizel and Polixenes: "wild branches grafted in." However, Professor Bryant insistently obviates the idea that the play offers a moral or lesson: "To say that the play points to the allegory . . . is not to say that the play means the allegory"; rather, *The Winter's Tale* "is itself a realization, a legitimate object of knowledge." ["Shakespeare's Allegory: *The Winter's Tale*," *The Sewanee Review*, LXIII:2 (Spring 1955), 202-222.]

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### SOURCE OF A NAME

Taking a clue from Manningham's comment that *Twelfth Night* is "much like . . . Menechmi of Plautus", L. G. Salinger offers an explanation of "why Shakespeare makes Sebastian and Viola come from 'Messaline'" ("a town unknown to geography"). He notes that "In the *Menaechmi*, *Massilians* and *Illyrians* are mentioned together . . ." cites parallels between the plays, and concludes, "Is it not likely, therefore, that Shakespeare invented the name 'Messaline,' in connexion with *Illyria*, from a reminiscence of the words 'Massiliensis, Hilurios' in the play he had already used for his *Comedy of Errors*?" ["Messaline in 'Twelfth Night'", *Times* (London) *Literary Supplement*, June 3, 1955, p. 301.]

### THE TRAGIC THEME OF JULIUS CAESAR

To Ernest Schanzer of the University of Liverpool the moral issue of *Julius Caesar* is fought out in the character of Brutus, from the microcosmic civil war as he contemplates the assassination of his friend Caesar in the interest of his beloved *res publica* until his final disillusionment in the validity of that assassination as he beholds the havoc his act has wrought upon the republic. From Professor Schanzer's point of view the quarrel scene thus becomes a centrally important scene, in revealing the contrast between Brutus' bitter repudiation of Cassius' corruption of the republican ideal and Cassius' purely personal concern lest he lose Brutus' friendship. Far from being an impractical dreamer, says Professor Schanzer, Brutus demands pragmatic sanctions for his deed. The ironic turn of fate that distorts that deed, intended as a sacrifice, into a butchery "conforms to Aristotle's conception of 'peripeteia,'" as in the mature tragedies of Shakespeare. Thus *Julius Caesar* centers upon Brutus as the tragic hero torn between "the conflicting claims of the world of personal relations and that of practical politics." ["The Tragedy of Shakespeare's Brutus," *A Journal of English Literary History*, XXII:1 (March 1955), 1-15.]

### 12th NIGHT DINNER

H. G. Hiscock reports that "The bill of fare for the Twelfth Day dinner, 1600-01, given by Queen Elizabeth to Don Virginio Orsino . . . has just come to light in the Evelyn Collection at Christ Church, Oxford. . . . Seventy-two dishes of meat, fish, poultry, and sweets are given. . . . It is to be regretted that there is no mention of the play 'Twelfth Night . . .'" ["Twelfth Day Fare, 1600-01," *Times* (London) *Literary Supplement*, July 29, 1955, p. 429.]

### BRUTUS' BETRAYAL OF HIMSELF

By studying *Julius Caesar* along with Kyd's 1593-94 translation (as *Cornelia*) of Garnier's *Cornelie*, Joan Rees of Birmingham, England, proposes the following reading of Shakespeare's play: "The prime concern of the play is . . . with the breaking of the bonds of humanity in the killing of Caesar." In this reading Caesar's effort "to forget his kinship with most of humanity" does not destroy "his feelings for Brutus"; whereas Brutus "forces himself to forget his sympathy with Caesar." Turning away from the real Caesar to the abstract one is Brutus' tragic error. The consequence of this error upon his character is revealed particularly in "the quarrel scene between Brutus and Cassius," where Cassius is rashly human and Brutus a wrong-headed prig for all his superior nobility. The deluded Brutus, Miss Rees points out, actually takes pride in parading coldness of feeling for Portia before the messenger in the presence of Cassius. Thus it is abstract principles that finally destroy Brutus, though toward the end Brutus rediscovers his better self. ["Julius Caesar—An Earlier Play, and an Interpretation," *The Modern Language Review*, L:2 (April 1955), 135-141.]

### MILTON'S USE OF SHAKESPEARE

In a study that supplements two previous articles, Alwin Thaler presents new material showing Shakespearean echoes in Milton's works. Here there are fifty fresh passages from Milton which illustrate "once more . . . his traditional closeness to Shakespeare." For example, Mr. Thaler finds reminiscences of *Romeo and Juliet* in the following: *Comus* II. 205-209 ("airy tongues that syllable men's names") echoes *II.ii. 161-64* ("airy tongue . . . with repetition of Romeo's name"); *Samson Agonistes* II, 120-21 ("one past hope, abandoned, And by himself given over. . .") reminds him of *IV.i.45* ("past hope, past care, past help!"), etc. Other such reminiscences are cited from *Hamlet*, *Othello*, *Macbeth*, *Antony and Cleopatra*, and other Shakespeare plays. ["Shakespeare and Milton Once More," *SAMLA Studies in Milton*, 80-99.]

## Shakespeare:

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### RICHARD'S LOOKING GLASS

It is the thesis of Peter Ure of the University of Durham that the mirror episode in *Richard II* is the focal point of a pivotal scene concerned with Richard's "transformation . . . from self-conceit to humility"—"the point where Richard turns within himself and is forced to drink the full measure of his grief." The movement is upward from "external manners" to the inner "tortur'd soul." It is enriched by the ambiguity of the mirror's meaning, read on the one hand by Richard as a flattering deceiver and on the other by Bolingbroke as a "comforting glass." In breaking the glass, Richard is consciously rejecting vanity; at the same time, ironically, he is breaking "the agent which had helped him to the degree of self-recognition he has now attained—hence his consequent selfabasement. Professor Ure concludes that Richard's "tragedy is in part that of one who cannot recognize a mean between kingship and not being." ["The Looking-Glass of *Richard II*," *Philological Quarterly*, XXXIV:2 (April 1955), 219-224.]

### SHAKESPEARE'S ROMÉ

Though Shakespeare's source for *Julius Caesar* was Plutarch's *Lives*, Professor Richard M. Haywood of the Department of Classics at New York University observes that Shakespeare reflects the pride of Roman writers in the old Roman virtues — an attitude not found in Plutarch. Professor Haywood does not try to decide whether this influence came directly from Cicero and Livy, both of whom stressed the importance of these old Roman virtues, or by way of English writers who echoed them, but he makes it clear that it is there. It was not from the Greek Plutarch that Shakespeare got the ideas for such lines as "I had rather be a dog and bay the moon than such a Roman" and "This was the noblest Roman of them all." The word "Roman" is always, Professor Haywood points out, in the mouths of the republican characters. Caesar and Augustus, on the other hand do not use it. Brutus's refusal to bind the conspirators with an oath is an example of the Roman attitude. Hamlet's swearing his friends on the hilt of his sword is given by Professor Haywood as a non-Roman scene for contrast. "The sentiments, as well as the words, of Brutus and Cassius and the other conspirators are those of Republican Romans. Plutarch honestly states these sentiments but without color; Shakespeare orchestrates them so that they vibrate with the emotions that belong to them in the world of Rome and England and America."

Shakespeare's shallow, flighty Cleopatra of the first part of *Antony and Cleopatra*, too, did not come from Plutarch, who always treated her with dignity. Shakespeare was influenced by the Roman attitude when he created her so — whether he got the idea directly from Roman writers or by way of English dramatists. ["Shakespeare and the old Roman," *College English*, XVI:2 (November 1954), 98-101; 151.]

### IMAGERY IN 3 HENRY VI

Professor Alvin B. Kernan of Rensselaer Polytechnic Institute throws light on the relationship between the Quarto *True Tragedy of Richard Duke of York* and the Folio *3 Henry VI*. Is the Quarto a memorial reconstruction of the Folio version, or is the Folio what Malone thought it to be, a rewriting by Shakespeare of the Quarto play which Greene had written? Professor Kernan examines the dominant image of the Folio version, the "comprehensive symbol," a sea-wind-tide figure in which the sea is now forced toward the land by the tide and now blown back by the wind. The symbol is complex, and thirteen variations of it are introduced in the Folio version. After quoting these passages, Professor Kernan observes that the Quarto version contains parallels to only two of them, and that in both cases "the comparison is extremely faint," since the images in the Quarto are much shorter and much less skillfully done. Why is this sea-wind-tide pattern of imagery which so enriches the Folio practically absent from the Quarto? If Malone's theory is correct, the situation is readily explained. The proponents of the memorial-reconstruction theory, while their explanation, says Professor Kernan, is not invalidated by his discovery, have a problem which they must deal with. ["Imagery in '3 Henry VI' and 'The True Tragedy of Richard Duke of York,'" *Studies in Philology*, LI:3 (July 1954), 431-442.]